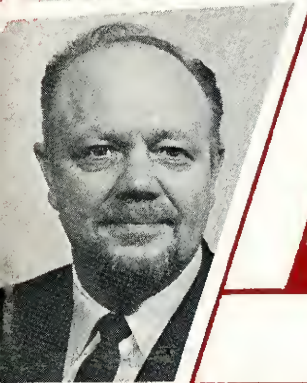
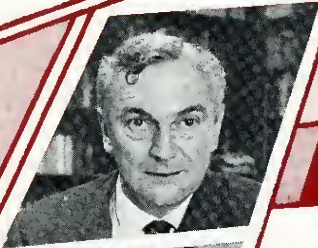


# THE HAMMOND TIMES

Volume 10 Number 4 WINTER 1970





**On the cover . . .**

Three distinguished and well-known church organists talk freely about today's church music . . . how it has changed and why. Alec Wyton, Gordon Young and Don Hustad also give us a fascinating glimpse of what Church music will be like 10 years from now.

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by Randy Sauls
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Spinets with Big Stereo Sound

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Chicago, Illinois



**Alec Wyton** — distinguished organist and master of the choristers at the Cathedral of Saint John the Divine in New York for sixteen years. Alec Wyton is also adjunct professor of sacred music at the Union Theological Seminary (12 years) and a visiting professor at Westminster Choir College, Princeton, N.J. He studied at the Royal Academy of Music in London and Oxford University.

*His professional choir numbers 25 boys and 18 men who sing plain-song as well as today's aleatoric and electronic music.*

*His musical compositions\* are many and he is constantly creating new additions. His recordings are available commercially on the Word Records and Wick Organ Concert Series labels.*

\*Wyton's works are published by H. W. Gray, Fitzsimmons, R.D. Row, Carl Fisher, Flammer, Mercury and Concordia.



**Gordon Young** — brilliant organist and choirmaster at First Presbyterian Church in Detroit, Michigan for sixteen years. Gordon Young studied at Southwestern College, Winfield, Kansas, and at Curtis Institute of Music, Philadelphia, with Alexander McCurdy, and with Joseph Bonnet, noted French virtuoso.

*He directs a semi-professional choir with professional soloists.*

*Gordon Young's 150 published works\*\* appear in catalogs of sixteen U.S. publishers. His anthems and chorals are performed weekly in churches from coast to coast, and his choral works have been featured at the Fred Waring Workshop and Interlochen Arts Festival. His recording "Galaxy of Yuletide" is available on the Galliard label.*

\*\*Young's works are published by Flammer, Carl Fisher, Presser, Abingdon Press, B. F. Wood, H. W. Gray, Shawnee Press, Sacred Music Press, Belwin, Hal Leonard, Westminster Press.





**Don Hustad** — *eminent Professor of Church Music at the Southern Baptist Theological Seminary in Louisville, Ky. for four years. He studied at Northwestern University, Evanston, Illinois, and recently passed exams for the A.A.G.O. degree of the American Guild of Organists.*

*He is a busy choral clinician and directs the seminary's all-male choral group, developing the 'choral instrument' . . . individual voice and total choral sound.*

*His arranging and conducting talents are on a number of recordings available on Word Records, Reader's Digest and Zondervan Recordings labels. And he writes a great deal of choral music.\*\*\**

\*\*\*Husted's works are published by Hope Publishing and Sacred Songs.

# CHURCH MUSIC TODAY

*One of the world's greatest traditions is in the throes of change. Both internally and externally the Church is forced to recognize that its relevance to society is being questioned. Is the Church catching up? What is it doing musically to relate? Here are the frank opinions of three perceptive and talented church musicians who represent different religious groups. They tell it how it is . . . and how it will be.*

## Do You Feel Church Music Has "Kept-Up" With Today's Humanism?

**Wyton** — "Until the mid-18th century, church music and music were the same because history's greatest composers worked for the Church. Then a growing secularism caused a rift between them. And Church music quality deteriorated because it was written only by people within the Church. Just in the last 30 years has the Church, in some areas, patronized the finest musical talents available."

**Young** — "Church music has 'kept up' with today's humanism. An amazing amount of new material is available. And new hymns reflect the church's increasing concern and participation in social problems."

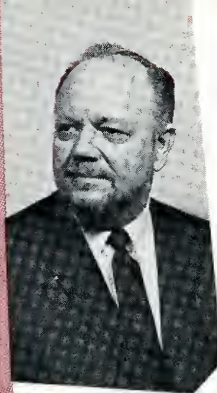
**Hustad** — "In the mid-19th century the Church in England and America reacted against the poor quality of congregational singing and adopted the "gospel" song. Now the Church is seeking another "rebirth." It's rejecting music styles of the past, and borrowing from the secular to reach the young who feel God is not relevant to their times and needs. As a conservative organization, the Church will resist changes that are bound to come. But this is a time of revolution, and a revolution is never comfortable."

## Is Congregational Participation Affected By Church Music Programming?

**Wyton** — "The Church's 'ivory tower' image is causing it to suffer severely from the winds of change. Now that services are becoming more congregational, there's little good music to fall back on. Congregational music has not been cultivated, and the music used now is pure, unadulterated rubbish. First rate congregational music must be written. It must be simple and so compelling that people participate in spite of themselves. Churches with a strong tradition of congregational participation are better able to cope with changes. Lutherans lead this group.

"There's no limit to the variety of worship styles as long





as they're genuine oblations and not "stunts." At our cathedral, we've had Duke Ellington and his band, orchestras, chamber music groups, avant garde electronic music, plainsong, polyphony and Lutheran chorals, Anglican chants, and traditional hymns. Guitar and folk liturgies are excellent in some situations. We welcome any contribution that helps make us a 'house of prayer for all people.' "

**Young** — "Lay people have always had a lot to say about church music programming, and to a great extent we must cater to their taste. Of course, as organists we create taste simply by using certain classical selections for church. Guitar and folk services have their place in young peoples' gatherings outside the formal worship services."

**Hustad** — "The congregation's real needs in worship have been ignored and perhaps this is the cause of our present revolution. The professional church musician must provide leadership. He has the opportunity to enhance congregational participation with creative hymn playing (e.g. re-harmonization, free improvised accompaniment, etc.).

"The trend is to merge the 'sacred' and 'secular'; a purely 'secular' text is not fruitful in worship. All life should be worship. But modern humanism verges on idolatry of self-worship. Guitar and folk liturgies are valid forms of expression. But they needn't be the only form. Worship may need to conform to the many different musical preferences in our culture."

### What Is The Role Of The Organ In Today's Church?

**Wyton** — "The organ's use is growing as composers continue to write first rate music for it. The Church needs to get out into the world and make its voice heard effectively. And so it must use every media that communicates the word of God to people. If God created everything, then everything has, in its turn, something to say about God's praise."

**Young** — "The day of the monumental church structure has passed in favor of smaller buildings where duplicate services accommodate larger audiences. And the organ is assuming increased importance in the Protestant service, as well as the new Roman Catholic liturgy."

**Hustad** — "Historically the organ has played a dual role . . . it accompanied the voices in the liturgy, and sometimes replaced them (the Organ Mass). Today it still

plays a dual role . . . although it's more accompanimental, than solo.

"The trend toward smaller churches does not significantly influence the choice between electronic and pipe organs. There's a good selection of both kinds for all church sizes."

### What Is The Proper Way To Play A Hymn?

**Wyton** — "To properly play a hymn, an organist must know the text by heart. He must sing the words to himself while playing, so he can breathe with the congregation and feel the emphasis of important words and phrases.

"Organists and choral directors can improve and learn new techniques by participating in denominational conferences sponsored by the American Guild of Organists. Also available are records we've made called *"Oh, For A Thousand Tongues To Sing"* and *"A Workshop in Organ Playing"*. For organ students I recommend *"Instruction Book for Beginning Organists"* by David N. Johnson (Augsburg)."

**Young** — "Vigorous and vital hymn playing is too often neglected. Free accompaniments with harmonic changes in hymns are exciting when tastefully done.

There are many fine journals with instruction information. And many summer church organ and choir clinics are conducted by The School of Sacred Music, Union Theological Seminary, Northwestern University, and others.

"Starting materials must reflect the student's needs. Many new teaching methods are adapted to specific electronic instruments an organist may play. Dickinson's *"Technique and Art of Organ Playing"* and the *"Harold Gleason Method"* are both good, especially when used with additional organ literature."

**Hustad** — "Play rhythmically. Phrase rhythmically. Articulate rhythmically (to an exact fraction of a beat). Change registration and hymn-style to dramatize the text and to make singing exciting to the average worshipper. And play in a tempo consistent with the spirit of the text, with logical breaks for phrasing and breathing.

"Many instructional church music magazines and books are available. My recommendations are: *Introductions to Organ Playing*, Richard Enright; *Pipe-Organ Registration*, Jack C. Goode; *Organ Service Playing*, Austin Lovelace; all published by Abingdon; *Conducting Technique*, Brock McElheran (Oxford); *Choral Directing*, Wilhelm Ehmann, (Augsburg).



## What Will Church Music Be Like 10 Years From Now?

**Wyton** — "I dislike church music that is a pale imitation of past successes. Music must be courageous, even if shocking. People need to be challenged as well as inspired. I see the disappearance of formal liturgies and hymnbooks in the next ten years. I think individual congregations will evolve liturgies that meet their own needs, and they'll compile collections of hymns that speak to them.

"This is an enormous challenge for well-trained musicians. They must have sensitivity to discern the nature and strength of a congregation. They must develop and use local talent in every way. Perhaps they'll write their own music and words so the Church can be truly contemporary."

**Young** — "There are trends in every decade. During the 60's a great amount of very good and exciting church music was published, such as: *Alleluia*, Jane Marshall; *A Song for the New Year*, Gilbert Martin; *Variants on Hymn Books*, Fred Bock; *Seven Folk Tune Preludes*, Richard Purvis; *A Little Liturgical Church Year*, Alec Wyton; and *Chorals for the Church Ear*, George Beverst. And there are many more.

"The future will see an emerging ecumenical service in the churches. And the majority of worshippers will feel at home in almost any church."

**Hustad** — "I like the dynamic passion for vitality and meaning in musical worship. And I dislike the attitude held by some that Church music must adhere to any single standard (pop, classic, historic, or contemporary).

"The modern minister of music must be flexible . . . ready to move quickly in any direction to meet the fast-changing demands of our "mass-media" culture. Out of today's experimentation, we'll achieve a new musical language that will add vigor to tomorrow's worship." □

*We hope you've found this thought-provoking article interesting. Please send us your comments and questions . . . we would very much like to have your reaction.*

### ADDRESSES

#### Publishers

Abingdon, 201 8th Ave., So., Nashville, Tenn. 37203  
Augsburg Publishing, 425 S. 4th Street, Minneapolis, Minn. 55415  
Belwin, Inc., Rockville Center, Long Island, N.Y.  
Concordia Publishing, 3558 South Jefferson Avenue, St. Louis, Mo. 63118  
H. T. FitzSimmons Co., 615 North LaSalle Street, Chicago, Illinois  
Carl Fischer, Inc., 62 Cooper Square, New York City 10003  
Harold Flammer, Inc., 251 W. 19th Street, New York City 10011  
Galliard, 2121 Broadway, New York City 10023  
H. W. Gray, 159 E. 48th Street, New York City 10017  
Hope Publishing Co., 5707 W. Lake St., Chicago, Ill. 60644  
Hal Leonard Music, 64 E. 2nd Street, Winona, Minn. 55987  
Mercury Music Corp. 31 W. 54th St., New York City 10023  
Oxford University Press, 114 5th Ave., New York City, 10011  
Theodore Presser Co., Presser Place, Bryn Mawr, Pa. 15222  
R. D. Row Music Co., 353 Newberry Street, Boston, Massachusetts 02115  
Sacred Music Press, 501 E. 3rd St., Dayton, Ohio 45402  
Shawnee Press, Delaware Water Gap, Pa. 18327  
Westminster Press, Witherspoon Bldg., Philadelphia, Pa. 19107  
B. F. Wood Music Co., 1619 Broadway, New York City 10019  
Word Records, Waco, Texas  
Zondervan Publishing, 1415 Lake Drive, S.E., Grand Rapids, Mich.

#### Folios

Fred Bock, *Variants on Hymns*, Sacred Songs, Box 1790, Waco, Texas 76703  
Harold Gleason, *Method of Organ Playing*, Appleton-Century-Crofts, Inc.,  
440 Park Ave., New York City 10016  
Richard Purvis, *Seven Folk Tune Preludes*, Sacred Songs

#### Magazines

*The Diapason*, 434 South Wabash Ave., Chicago, Ill. 60605  
*Journal of Church Music*, 2900 Queen Lane, Philadelphia, Pa. 19129  
*Music—The A.G.O. Magazine*, 630 5th Ave., New York City, 10020  
*Sacred Organ Journal*, 501 E. Third St., Dayton, Ohio 45401





# HARMONY...from

BY RANDY SAULS A.S.C.A.P.

Music evolved from many sources and from as many cultures. So it's no wonder a musical term like "harmony" can be defined in several ways. One musical dictionary identifies "harmony" as "a combination of sounds occurring at the same time." If you've listened to a cat-and-dog fight you'll doubt this. Another source calls harmony "the vertical aspect of music." Now we're getting somewhere. Chords written on a musical staff are vertical. And the melody line, a forward flow of music, is read from left to right.



A **chord** is written vertically because the notes are ordinarily played at the same time. And when one chord is followed by another, compatible motion must join the chords musically. The melody blends the tones of one chord into the tones of the next chord. This is the real meaning or harmony. **Harmony is not vertical. Harmony is the manner in which chords progress in sequence along the horizontal line of the melody!**

## Who Discovered Harmony?

Harmony seems to have discovered itself! No doubt music began with a single note melody flowing along a horizontal line. Either it was sung, or, as legend goes, played on the pipes of Pan. Single-note tootling (with only five tones—the pentatonic) was probably tiresome. And someone decided to join in playing a different note arrangement than the first. Still another "piper" may have joined in with a third version.

These different parts had to be in "harmony" with each other. Playing notes in chord form must have been a problem. It's likely they instinctively relied on strong rhythmic beats to produce "consonant" sounds or chords as we know them.

We all know harmony means accord or agreement. One dictionary calls harmony: "musical structures in terms of relations between successive harmonies." If it had said: "relations between successive chords" the term's use in music would be more accurately described.

## What Are Harmony Variations?

We refer to two melodies played together at the same time as "counter melody." But the two melodies are not "counter" as the term implies. They're two melodies that agree in a musical way when played at the same time.

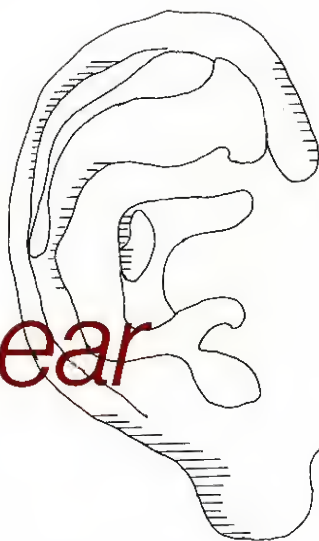
Another variation is counterpoint. "Point" is the location along the horizontal route of "counter melody" when the notes of the two melodies coincide agreeably. In other words, chords are formed on these strong beats. Harmony, or the progression of one chord into another, obviously evolved from this "point."

## How To Hear Harmony

The evolution of harmony did not occur in a short period of time. So you can't expect to learn how to find chords for melodies instantly. **You must learn to hear a chord before you play it.** And that's not always easy. Many of us have a hard time hearing notes of the melody much less several notes of a chord to go along with it!

When you're learning harmony at the same time you're learning a tune, don't try to hear the full chord. Determine the bass note that coincides with the melody at places along the tune's course when there is a strong rhythmic beat. **Your inner ear hears complete harmony even though it's not played.**

# your inner ear



Harmony likes to change on strong beats if there is a change of chord. There can be a strong beat without a harmony change, but your inner ear will soon teach you to hear it when it occurs. Experience teaches you to anticipate the correct time for a change, or chord.

Almost anyone can learn to hear harmony. The tone from which harmony evolved is foremost in your hearing. And this is what you're actually listening to when you search for the chord.

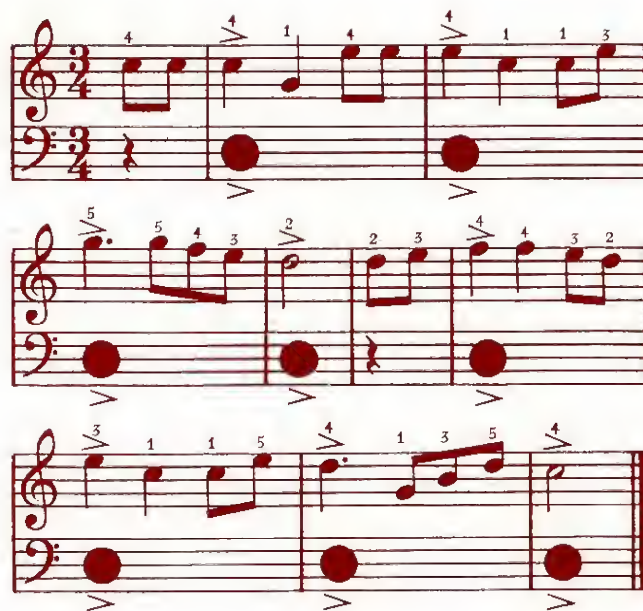
## How To Find Harmony

Approach the music below with a rational attitude. And remain with it until you discover the knack of hearing its musical nature. You can't help but learn how to find harmony for melodies if you follow these steps:

1. Learn only the melody. Fingering shown promotes playing ease and accuracy. Learn only four measures at a time. Repeat the measures until you can play them without music.

2. "Bass" notes appear only on the strong first beat of each measure indicated by a large black dot in the bass clef. Repeat once more and try to imagine which of the two chords, tonic or dominant, your ear prefers at these strong points. You'll need no others for this particular tune.

3. Try the root tone of one of these chords at these strong points. You can't go wrong!



If you follow these suggestions and learn how to play chord root tones you'll acquire a priceless treasure many musicians already own! There is no reason why you can't. The price is the same. **It's yours if you only try!** □

The author's book "The Thinking Musicians' Application of Modern Harmony" is published by Instructor's Publications, 17410 Gilmore St., Van Nuys, California 91406. \$3.50.

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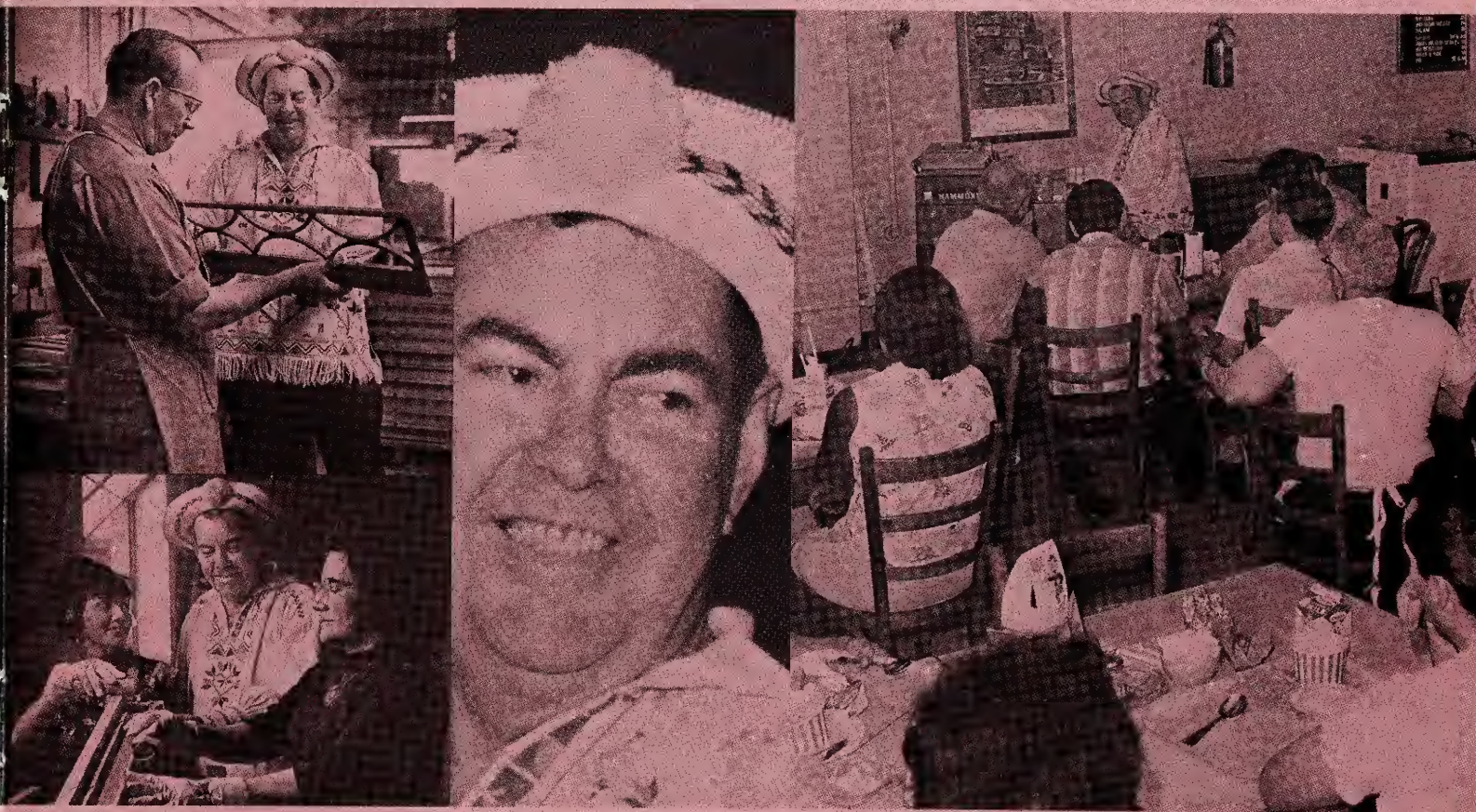




# LUCHO!







Gay . . . flamboyant . . . exciting. That's Lucho's style. And it's made this Panamanian artist the most popular organist in Central America.

Luis "Lucho" Azcarraga personifies Panama's music, both in and out of the country. And in recognition of Lucho's national popularity, the Government of Panama recently bestowed its Order of Vasco Nunez de Balboa on Luis "Lucho" Azcarraga.

#### **Entertains Veterans in U. S.**

During his 42 years of organ playing and entertaining, Lucho has played for many luminaries, including Dwight D. Eisenhower and Queen Elizabeth. For the past 11 years, talented Lucho has been entertaining American veterans at military bases and hospitals throughout the southwest U. S. He uses Fort Bragg, South Carolina as home base for this yearly entertainment swing. And his family, a close-knit group, always travels with him. In fact, Lucho travels so much that his daughter Teresa, 15, has celebrated birthdays aboard a bus, plane, train and ship.

#### **Appears at Parties, TV in Panama**

Lucho performs frequently on TV in Panama. And he's invited to play at many Panamanian private parties. Convention appearances also keep him busy.

For those who enjoy his playing, 14 LP albums featuring Lucho are available. Lucho is often assisted by his two sons, Alfred (Chipi) and Frankie who play the tambor panamanio and marracus respectively, plus his nephew, Jaime De Gracia who plays drums.

#### **Scores A Success In Chicago Music Show**

Lucho took some time off to come to Chicago last June. He performed on a Hammond X-77 during opening day of the National Music Merchants show. Lucho had never played an X-77 before. And his great professional pride and desire to play well for Hammond's guests prompted an early morning rehearsal at 4:30 a.m.

The rest of the whirlwind day included a ribbon-cutting ceremony at Hammond's exhibit, with the Consul General of Panama in attendance; three performances at the exhibit (11 a.m., 2 p.m., 4 p.m.); a noon hour performance at Hammond's Bloomingdale plant and a tour.

Three evening performances at the swank Cafe Bonaparte of the Sheraton Blackstone Hotel ended the day's whirl of activities. The supper club appearance was arranged by Hammond to let the general public enjoy the celebrated artists it brought to Chicago for the trade show.

Lucho scored an instant hit with music dealers, Hammond employees and Chicago "nite-clubbers" alike. They liked Lucho's style. His authentic renditions of wonderfully complicated rhythms of Central and South America delighted everyone. And Lucho liked Hammond's X-77 so much that he bought one to take home to Panama. □

*Lucho's albums are available from Art Records, P.O. Box 66, Gratiigny, Miami, Florida 33150.*



# Mistakes LOVE YOUR MISTEAKS ?

BY PAUL RENARD

- "I made a mistake? . . . Wonderful me? I couldn't! You must be crazy."
- "How dare you tell me I made a mistake. I've never been so insulted in my life."
- "I made a mistake. Good grief, how can I be so dumb."
- "I made a mistake. How terrible! I could just die!"

Which sounds like you? Over twenty years of organ teaching experience convinces me we all react in one of these ways.

It's too bad we have such a distorted view of the natural process of learning. But there is good reason for it. The educational system has been telling us for over 70 years mistakes are bad. Make a mistake and you become a 4th class citizen, you're humiliated, or you're considered stupid and inefficient. It sounds ridiculous. But unfortunately it exists.

## It's A "Miss-Take"

Mistake is the most misunderstood word in the English language. It means a "miss-take". . . a try that didn't come off. A mistake is something that just happens—accidentally. But often a student feels a mistake will happen on page 6, line 4, bar 2 because "gosh, it looks hard." He crosses the bridge before he comes to it.

## Three Types of Mistakes

There are three types of mistakes . . . a natural mistake, a careless mistake, and an over-cautious mistake. A natural mistake is defined as . . . "I made a slip and I'm going to correct it." It isn't made too often and it's dreaded the most. It is also the prime cause of careless and over-cautious mistakes.

A careless mistake is usually triggered by the fear of making a natural mistake. It's justified by: "I'm tired . . . I didn't sleep last night and I could care less about what happens today" . . . or . . . "I'm nervous, irritated, in a hurry and I should have cancelled today's lesson."

While this creates a bad atmosphere for a lesson, we know tension plays an important part in making mistakes. As long as you know why you're really making mistakes, they won't tear you up mentally . . . although you will invariably have a poor lesson.

An over-cautious mistake is the most troublesome. It has so many origins, it's difficult to list them all. And students reactions are varied.

## Causes of Over-Cautious Mistakes

- a. Fear of not knowing the lesson through lack of study due to lack of time.

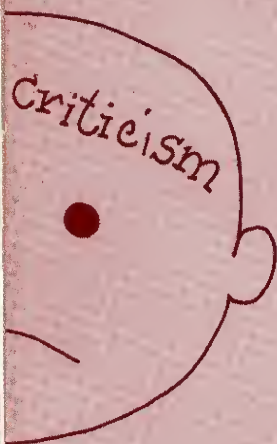
*You cannot achieve total perfection all the time so you might as well accept the fact that some weeks are better than others.*

- b. Fear of being thought stupid.

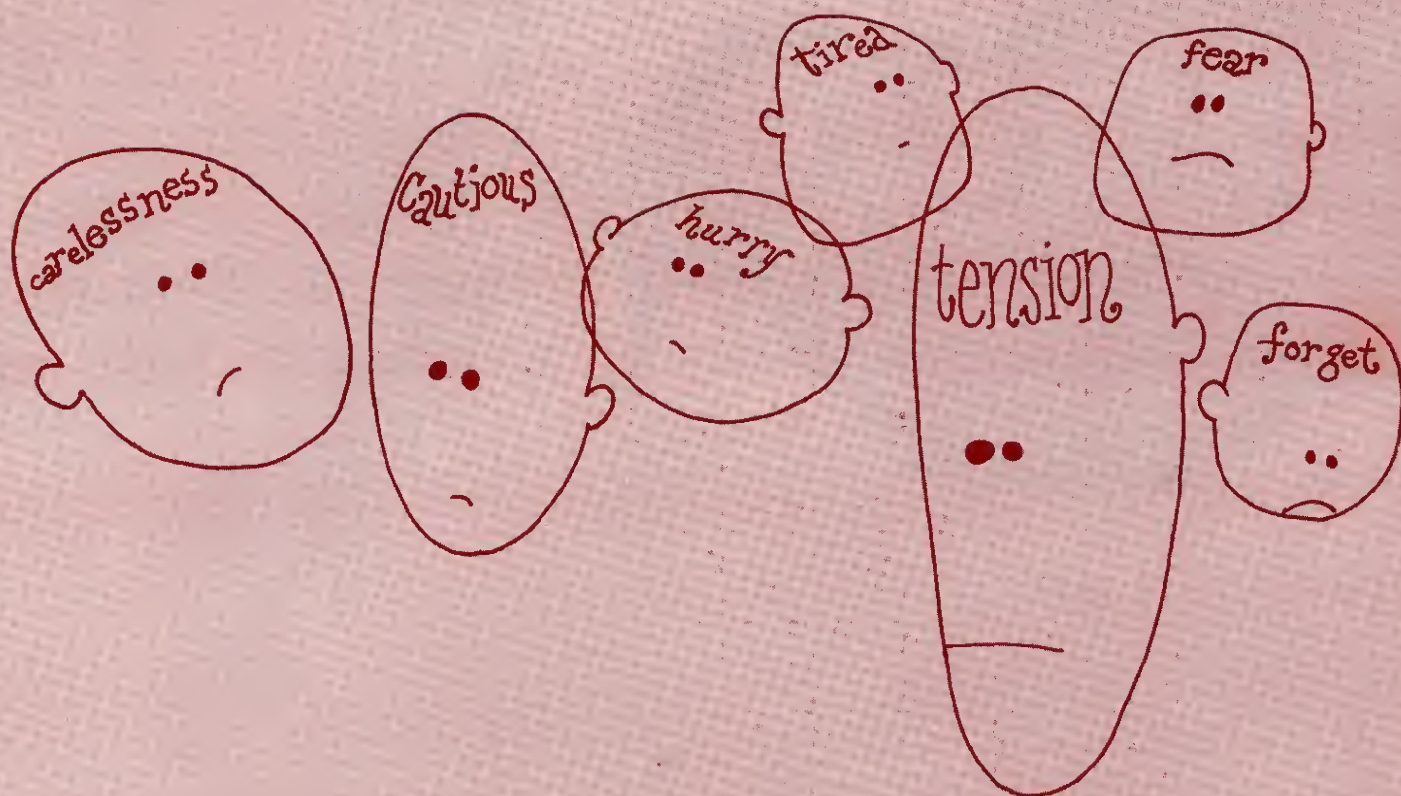
*Teachers must stop using names, labels and negative words.*

- c. Fear of having to do the work over.

*Is it really so terrible to redo a lesson if it will improve it?*







- d. Not liking a song and afraid to tell the teacher it has unpleasant memories for you.

*My reaction? If you don't like it, don't play it.*

- e. Fear of losing control.

*Unless your reflexes aren't working properly this is a groundless fear.*

- f. Fear of rushing.

*You can prevent this by not being in a rush.*

- g. Fear of forgetting.

*If you are reading your music properly (and that means looking at the page, not your hands and feet) what is there to forget.*

- h. Fear of teacher rejection because you feel he thinks he could do better.

*No good teacher ever thinks this way. If he does, then you need a new understanding, or at most a new teacher.*

- i. Finally, the fear of just being wrong.

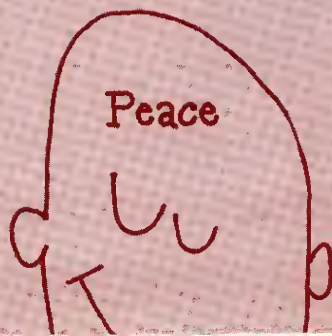
*How tragic that we can't accept criticism graciously. I've*

*known many students who correct themselves to avoid my doing it. To make it worse they usually correct what is right as well. Since you pay for a teacher's services, why not let him do his job. Remember . . . for each mistake you try to prevent, you'll cause five more to happen in its place.*

### **Mistakes Are Friends**

I approve of natural mistakes. They happen to us all. I never sanction careless and over-cautious mistakes. They're unnecessary in the learning process.

Mistakes are really your best friends. You'll never learn a thing with complete security or even enjoyment until you accept your mistakes as the barometer of your accomplishments and nothing more. Learn to accept the human element in yourself. As long as you live you will make mistakes in every area of life, and music is no exception. Only when you learn to do this will you accept your mistakes as the best friends you have. □







September 1 the freshmen report. Ten days later the upper-classmen arrive. Two hundred in all report for the rugged all-day sessions on the Grambling College practice field in Grambling, a small city in northern Louisiana.

Not all of them make the grade. The required physical eliminates a few, and the calisthenics and wind sprints discourage still more. But, when the season begins in late September, the survivors are well prepared for the gruelling period ahead.

These are the Grambling Tigers. Not the members of the most famous Negro college football team in the land. Not the boys who enter the professional leagues in large numbers from a school of only 4,000 students. But the members of the equally famous Grambling marching band . . . 150 strong . . . perhaps the finest in the country. And certainly the only well known marching band in the nation that uses an organ as an important part of its routine.

#### **Marching Band Is Innovative**

The Grambling College band got its real start in 1952 when Conrad Hutchinson, Jr. came on the scene as band director. Then the band's 35 members wore 17-year-old uniforms and used an assortment of beat-up instruments. Hutchinson's first job was to get some of the state's school funds directed to the band. He then proceeded to recruit additional members and make several innovations.

First, he stepped up the band's marching tempo. Most bands play at the traditional 120 or 132 steps per minute and march at 180 steps a minute. The Grambling band plays at a marching cadence of 180 steps per minute. It's the fastest in the nation.

Then Hutchinson strayed from conventional instrumenta-

tion. Most bands have five or six saxophones and trumpets. The Grambling band has 30 of each. Another Grambling innovation is the marching timpani drums. Many bands have kettle drums on the sidelines; Grambling was the first to mount them and make them mobile. Now manufacturers produce portable timpanis for marching bands. Finally, in 1958, Hutchinson added a Hammond C-3 to the band, giving Grambling the advantage of big electronic sound. He doesn't worry about losing the organist at graduation. He plays it himself. If he is ever too ill to play he calls his son. And the Grambling Tigers perform as usual with Conrad Hutchinson III at the Hammond organ.

#### **Director Is A Top Musician**

Hutchinson's intriguing background includes moon-lighting activities as the pipe organist for radio station WSAI in Cincinnati while teaching school in Covington, Kentucky. He worked with many young local singers, including Doris Day, and two sisters from a nearby town—Rosemary and Betty Clooney. And while in the service, he conducted the C.B.I. (China-Burma-India Theater) band in Calcutta and learned to play an electronic organ. When he returned to WSAI, he found the old pipe organ had been replaced with a new Hammond . . . and he's been playing Hammond ever since.

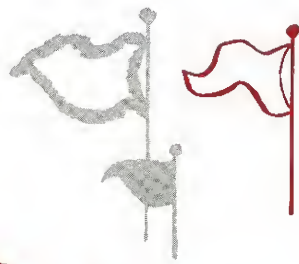
Hutchinson graduated from Tuskegee Institute where his



# THE



# PRIDE OF GRAMBLING



father is Assistant Dean of Men, and his mother is head of the English department. He also studied at the New England Conservatory of Music in Boston and the Vander Cook Conservatory in Chicago.

## Football Scout Discovers Tiger Band

The Grambling Tigers were "discovered" in 1962. A scout for the San Diego Chargers (American Football League) recommended the band to his management. When the Chargers won the A.F.L. Western Division the following year, Grambling was invited to perform during halftime of the championship game. It was played in Balboa Stadium in San Diego, January, 1964.

After that favorable start, the Grambling Tigers were on their way to national fame. They entertained at the first Super Bowl in Los Angeles in 1967. In 1968, they received invitations to entertain at both professional league championship games. Hutchinson declined because the boys had a "tough season." The 1969 season found the Tiger band at the Los Angeles Coliseum, Yankee Stadium in New York, and Houston's Astrodome by the first weekend in October. By the end of the season they had visited the Cotton Bowl in Dallas, the Sugar Bowl in New Orleans, Tiger Stadium in Detroit, and returned to the Astrodome. In between, they played at Grambling games.

A tough, demanding schedule on top of an accelerated pace on the field are good reasons for Hutchinson's rigorous recruiting and conditioning program. Calisthenics stop when school starts. But the band members practice 1½ hours each day and drill for 1 hour. The drill field is a mile and a half from the band room, and the distance is negotiated at 180 steps per minute.

## Grambling Tigers are "Pros"

Grambling College enters the 70's with a smooth, well-oiled band program. Hutchinson recruits promising musicians actively, often traveling with Grambling's football scouts. His real recruiting strength is his support from former band members. As band directors in high schools throughout the country, their recommendations are accepted "sight unseen." And the band's travel program is a big drawing card

for musical talent as well as an important vehicle for attracting students in all areas of study to the school.

Despite the arduous training, competition for band membership is keen. Some squad members alternate assignments. Others stick it out as substitutes in case of illness or injury. A freshman will remain in reserve awaiting his turn when a senior graduates. And the esprit de corps is such that upper-classmen serve as unofficial assistants applying discipline as well as instruction.

There's no question that Grambling's band program has lured a stockpile of fine young musicians to the quiet Louisiana campus. The result is a highly competitive, finely-tuned band with pride reflected in every step. □





# MUSIC REVIEW

Rating guide. ★★ ★★Excellent  
★ ★Good  
★ ★Fair

By Porter Heaps



## EDITOR'S NOTE:

Space limitations make it impossible for us to print all the material reviewed by Porter Heaps. All music reviewed can be purchased from your local music dealer or directly from the publisher. Please do not send orders to Hammond Organ Company.

## BEGINNER

### Melodic Organ Pedal Studies

by Albert De Vito  
\$2.00

Kenyon Publications  
17 West 60th Street  
New York, N. Y. 10023

★★

Beginners and advanced organists learn pedal technique by playing songs. Each of the 107 song studies is played in varied keys, time signatures and tempos. All melodies are scored for spinets. Pedaling isn't marked. But the tunes are there. And teachers can fill in pedaling.

### I'm An Indian

by Mary Elizabeth Clark

### What Shall We Do?

Folksong

### Polish Carol

### Green Grow The

### Lilacs

Folksong

### Stodola Pumpa

Czech Folk Song

### This Old Man

Folksong

### Prelude In B Flat

by Gurlitt

### I've Been Workin' On The Railroad

Arranged by Mary Elizabeth Clark

50 cents each

Belwin, Inc.

Rockville Center, N.Y.  
11571

★★★

These songs are additions to the Belwin Organ Library, a fine and complete beginning organ method for children. There are four levels. The songs are listed by level here . . . two for each level. They're very easy. The fourth level is lower intermediate.

### Easy Does It for All Organs

No. 1 and 2

Arranged by Nelson Varon and Michael Roberts

\$1.50 each

Warner-Sevarts

Publishing Co.

488 Madison Ave.

New York, N. Y. 10022

★★

Very easy scoring of current pop tunes. Each folio has 15 tunes. And many are found in '69. Contents include *Don't Fence Me In* and *Something Stupid* (both in No. 1); *Theme from "Bullitt"* and *Hey Little One* (in No. 2). Chords are simple, mostly two-finger, with a few excursions into left hand rhythm of chords in repeated triplet figure.

## INTERMEDIATE

### Music '69

Now Sounds & Golden Goodies

\$2.95

Warner-Sevarts

Publishing Co.

488 Madison Ave.

New York, N. Y. 10022

★★

This 96-page book features a potpourri of arranging styles . . . Nelson Varon arranges for the beginning note reader; Rudolf Schramm, intermediate; and Mark Laub, advanced. Thirty-five recent pop tunes include: *Blowin' In the Wind*, *Gentle On My Mind*, *Rhythm Of The Rain*, *Someday Soon*, *Tip-Toe Through The Tulips*, *With A Song In My Heart*.

### Songs I Believe

arr. by

Rudolf Schramm and Raymond Shelley

\$1.95

The Richmond

Organization

17 West 60th Street

New York, N.Y. 10023

★★

This is a folio of sacred music in the popular music style. Music is melodious. Words and chord symbols are included. Some big name composers are: Ethel Waters, Stuart Hamblen, Pete Seeger, and Geoffrey O'Hara. 32 pages.

### Classical Wedding Music

compiled by

Gilbert M. Martin

\$2.00

Lorenz Publishing Co.

501 E. Third Street

Dayton, Ohio 45401

★★

This folio represents a cross-section of great composers: Bach, Handel, Grieg, Mendelssohn, Corelli, Haydn, Rheinberger, Purcell, Widor, and Karg-Elert. The first section has music for the pre-wedding recital; the second has processional and recessional music. 44 pages.

### Festival March in D

by Paul C. Van Dyke

75 cents

Carl Fischer, Inc.

62 Cooper Square

New York, N.Y. 10003

★

A single suitable for a church postlude. It progresses exactly as it should. It is so in the groove, that you won't have to practice much, and you'll have a new number in your repertoire.

## ADVANCED

### Hymn Tune Suite

by Warner Hutchison

\$1.25

Shawnee Press, Inc.

Delaware Water Gap,

Pa. 18327

★★

This is a contemporary service sonata . . . *Prelude on "Picardy,"* *Offertory on "Slang,"* and *Postlude on "Hyfrydol."* And you'd better believe it. Most of the harmonies defy analysis. But the melody is recognizable. Anyone familiar with the tune can follow it. And it's easy to read. I think I'll program this suite for a Sunday when the college kids are home to show them their "home town" organist is hep.



# RECORD REVIEW

Rating guide: ★★ ★★Excellent  
★★Good  
★Fair

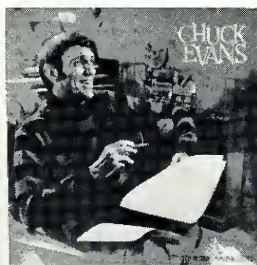


Purchase records from a local record dealer, or directly from the publisher. Please do not order from Hammond Organ Company.

# QUESTION BOX



Send letters to Question Box, HAMMOND TIMES, P. O. Box 6698, Chicago, Illinois 60680.



**Chuck Evans**  
Ceco Records Inc.  
959C-2546 Stereo  
LPS-101

★★★

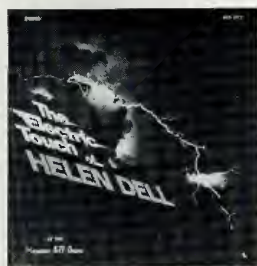
This exceptional record is not slanted to organ enthusiasts. Mr. Evans is equally at home in the vocal and digital departments. Lending voice to six of the selections, Evans presents modern fare particularly suited to the listener of polite jazz. Augmented by rhythm guitar and bass, he exploits the varied tonalities and special effects of the X-77 in a most musical way. Included are: *The Girl from Ipanema*, *Little Green Apples* and *A Day in the Life of A Fool*. *Up Up and Away* was your reviewer's favorite.



**Ethel Smith on Broadway**  
Decca 8993

★★★

Undoubtedly the first exponent of the Hammond organ, Ethel Smith has for some thirty years been a musician's musician. Don't expect straight treatments of these show tunes. They're used as a vehicle for this facile creative musical mind. Our favorite tune from this delightfully varied program is the most obscure . . . *Ring on The Finger* from the Broadway production *Destry Rides Again*. Other selections you'll enjoy are: *Do-Re-Me*, *Small World* and *Till There Was You*.



**The Electric Touch of Helen Dell**  
at the Hammond X-77 Organ  
MAS 2007  
Malar Productions  
P.O. Box 3104  
Glendale, Calif. 91201

★★★

More frequently top professional organists like Helen Dell turn to the new versatile Hammond X-77. Helen leads us through rhythmically solid, harmonically interesting arrangements of: *Come Dance with Me*, *Downtown*, *Kitten on the Keys* and nine more.

## 1. Are there any jazz organ schools?

**V. R. Clemens, Fort Atkinson, Wis.**

Most colleges and universities do not offer courses in jazz organ. Supplement your general music curriculum with lessons from a qualified jazz organist. An excellent teacher in the Chicago area is Mr. Jackie Davis, 410 S. Michigan, Suite 734, Chicago. Phone number: AC 312-ST 2-8787.

## 2. Can we use Leslie tone cabinets with the X-77 and how many do we need to play loudly? We're a rock group.

**B. Howlett, Dorchester, Nebraska.**

Two X-77L tone cabinets (designed by Leslie specifically for the X-77) connect directly to the console. Each tone cabinet has a music power output of 200 watts. Additional X-77L tone cabinets are added with an inexpensive Leslie relay. Two or three tone cabinets are sufficient.

## 3. Is there a Hammond organ arrangement of George Gershwin's Prelude No. 2? And can you recommend a good music dictionary?

**M. Burke, Morton, Pa.**

Gershwin's Prelude No. 2 is not available as an organ arrangement. But it's easy to adapt it from piano. It's written in a very organ-like style. A fine music dictionary is Steven Irwin's *Dictionary of Hammond Organ Stops* published by G. Shirmer, 609 Fifth Ave., New York, N.Y. 10017.

## 4. I recently purchased a record that when played on a LH-20 stereo is not "in tune" with my Hammond M-111 organ. Why?

**H. R. Brenner, Pittsford, N.Y.**

Here are the possibilities: Your Hammond organ cannot be out of tune. Its exclusive tone wheel generator permits it to play at A-440 which is established international pitch. The problem lies either in the record or phonograph. Check the phonograph. Compare other records to your Hammond for tuning accuracy. If they're also 'out of tune,' then the problem is turntable speed. If not, the record is at fault.

## 5. Why can't I find arrangements for duet organ?

**L. A. Mishic, Euclid, Ohio.**

The organ is a solo instrument, and very few organ duets are published. There are a wealth of accordion, band and duet arrangements easily adaptable to organ with minimum changes required.

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The N-100 models have many of the same features as the N-200 and N-300 models, less automatic rhythm, "manual" rhythm voices, Auto-Glide and stereo amplification.

See your local Hammond organ dealer now for additional information about these exciting models. He'll be happy to demonstrate Hammond's newest spinet line for you. □